

# THE QUAVER,

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And Exponent of the Letter-note Method.

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## THE LETTER-NOTE METHOD

An easy System which

### TRAINS TO SING AT SIGHT

FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful Graduation of the lessons, a thorough Treatment of every point studied, and an Elucidation of Principles as well as Facts.
2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
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## Musical Education Abroad.

[Dr. Hullah's Official Report.]

(Continued from page 138).

### SAXONY.

ON my arrival at Dresden on the 1st of March, I had the mortification to find that every school in the city and its neighbourhood would be in vacation for at least a week. Not till the 9th was I enabled to resume my work. Through the kind agency of Mr. Strachy, Her Majesty's representative, I made the acquaintance of Geheimerschlärath Dr. E. Bornemann, the value of whose companionship and information I would here gratefully acknowledge. Accompanied by this gentleman, I made several visits during the remainder of my stay to the male and female normal schools, to a Burgherschule for girls, and to the Kapelknaben Institute.

In the first of these a lesson was given to 18 youths, of from 14 to 16 years of age, who had recently entered from various elementary schools (Volksschulen), *commonly*, I was told, *quite ignorant of music*. The students remain in this institution for six years, during which they receive three lessons a week in music. The instruction comprises, besides singing, the violin in all cases, and in some the pianoforte and organ. In the establishment there are eight pianofortes, three organs, and a large number of violins. On another occasion I heard 50 students and about as many boys sing various hymns and part songs, and portions of Mendelssohn's "Walpurgisnacht," and Romberg's "Song of the Bell," with much accuracy and spirit. At Easter, I was informed, 120 students had presented themselves for admission to 24 vacancies in the institution.

The course in the Female Normal School, of 120 students, extends over five years, one year less than in the corresponding school for masters; probably, it was suggested, on account of the greater aptitude and industry of the former. To this institution I made several visits. No special method of instruction in music seemed to be followed. A piece, *Volkstied* or other, is written on a board, or otherwise put before the student, which they first read and then sing to the names of the notes (A, B, C, etc.). They then read the words, beating the time, and then sing them to the notes already studied. The results were generally satisfactory.

The Kapelknaben Institute is for the musical training of 16 boys, of course continually in process of renewal, who form a portion of the choir in the great Protestant Church. Under the guidance of the "Cantor," they sang admirably three motets for soprano and contralto by Hauptman, Reinecke, and Krebs, and on my request that they should do something at sight, their own parts in Romberg's "Song of the Bell."

In the single Burgherschule which I was able to visit, about 30 girls sang various *Volkstieder* "by ear" only. *There is no teaching by note in the elementary schools of Dresden—a fortiori* in the provincial schools of Saxony.

On my way from Dresden to Leipsic, I stopped at Nossen, where I found a gentleman at the station, waiting to accompany me to the Normal School.

This is one of the most renowned schools of its class in Saxony, and even in Germany. I met with the usual kind reception from the rector and the professors of his staff. In the practising school a quite elementary class of children sang from numbers (1, 2, 3, etc.), and a junior class in the preparatory normal school scales, intervals and the like, from musical notes. In these classes there was much individual singing. Particular scholars, or groups of them, were made to sing particular passages, *by themselves*; the lookers-on raising their hands when the former failed, as an indication that they recognised their mistakes, and were able, or thought they were able, to correct them. From the first and highest class I then heard a succession of corales, part-songs, and choruses in four and five parts, some of great difficulty (e.g., an extract from one of Max Bruch's cantatas), executed with amazing spirit and decision. Two or three steady performances on the organ brought this very interesting display of skill to an end. There are in the establishment three organs and 10 pianofortes, *each in a separate room*. I tried them all, and they were all in thoroughly available condition. Two or three of the latter are fine and comparatively new instruments. Some 10 students whose "ears" are, or were supposed to be, defective, are taught the violin. Their teacher must be largely gifted with patience. The course here, as in Dresden, lasts six years. The musical instructor, Professor Hermann Rudolph, an excellent composer and an admirable musician, devotes 28 hours a week to the institution, with what results I have endeavoured to show.

In Leipsic I visited a high school for girls, and a "Burgerschule," in each of which I heard several classes sing *Volkstieder*, with more or less sweetness and spirit, but with a full amount of that looseness of time always attendant on singing, or approximately singing, by ear—invariable in the elementary schools of Leipsic as of Dresden. The only especial exercise I noted was that in several classes the pupils were exercised in saying whether certain notes played on the violin were higher or lower, longer or shorter, louder or softer than others.

### PRUSSIA.

At Berlin Sir John Walsham, acting as Her Majesty's representative in the absence of Lord Odo Russell, was so good as to put me in communication with a gentleman high in the education department, Herr Grieff, who furnished

me with a list of schools and an authorisation to visit them. The schools in Berlin are many, and the number of scholars in those I visited is very large. The teaching of music in them I found also generally superior to that in any that had yet come under my notice in other parts of Germany.

In the Israeleischer Lehrerer and Knabenschule (for many years past under the direction of Dr. Horivitz), I heard given a theoretical lecture, excellent of itself, but, I thought, a little above the capacities of those to whom it was addressed. On this followed an admirable lesson to a class of boys; and subsequently a general practice, during which a number of pieces, some difficult, were well executed by students and boys. The musical professor here, Herr Lewandowski, a good musician and skilful teacher, is also Musikdirector at a new and stately Synagogue, the choir of which is furnished with boys from this school.

In a Burgherschule (Kurfürstenstrasse), under Professor Hermann Prüfer, a class of boys from eight to nine years of age first sang some songs from memory, then a number of musical passages from a "ladder," and afterwards from musical notes. This was throughout very unsatisfactory. After this a higher class, ages 12 to 15, sang some motets, by Grell and others, and finally some passages which I wrote on a board, readily and correctly. This was the best class of children that I had met with for a long time. Subsequently I accompanied Herr Prüfer to a mixed private school (Lutzowstrasse, 3 a), where a class of girls read at sight a new corale, and another of boys did even better. The power of attention and manifest desire to learn in both these classes were worthy of all praise.

The boy's school in Ackerstrasse (Director Kurth), numbers 850 scholars, all taught music by the masters, 14 in number, of the school. A class of about 100 (nine years of age) beginning notation sang nicely in tune. Another (ages 11 and 12) sang agreeably in three parts. Another still more advanced sang corales still better; while the highest class (ages 14 and 15) sang a number of part-songs with 11 of the masters, who came up to the large and handsome music-room to join them. I put some questions to these boys which they answered unhesitatingly, and wrote several passages for them which they sang readily and correctly. This vast establishment would seem to be as well conducted in other respects as in music. Like success in a single subject is unattainable.

In the Mädchenschule (Muskauerstrasse) a class of about 100 girls sang corales and songs fairly well, but showed little knowledge of music; and three or four other classes sang by ear and without books. In this school there are 950 pupils, divided into 16 classes. These are taught by six male and nine female teachers, besides 10 mistresses for needlework only. In a similar school (Stranabergerstrasse), the music classes are

personally superintended, and one of them exclusively taught by the director, Herr Krause. I found here at work a class of young girls beginning notation, and another more advanced. The most advanced class, a very large one of older girls, sang various pieces, some in four parts, with excellent intonation, agreeable quality of voice, and much refinement. I wrote a passage for them which, misled by the finish of their singing of what they had already studied, I had made too difficult; they failed in singing it the first time, and afterwards got nervous over it. I am certain, however, that, difficult as it was, a large number of them could have read it fairly under other circumstances, and with a little more time for its consideration.

In the Seminar (Friedrichstrasse) for male teachers a class of boys mastered a corale new to them quickly and well. The professor, Herr Dienel, gave a lesson afterwards, in harmony, to a class of students. He dictated a figured bass which they wrote in their own books, and afterwards added to it, one at a time, the complementary upper parts. During another visit to this institution a newly formed class of students sang together fairly, and a body of "Seminarists," of various and generally small attainments, struggled through some corales not very successfully. The teaching, or more properly "coaching," of a body of this kind is the most ungrateful and unsatisfactory task that a teacher like Herr Dienel can possibly be set to. The building in which the instruction of this vast body of boys, youths, and young men is carried on is new, and indeed not yet complete. So far it is the handsomest and most commodious I have ever seen.

In the Seminar for female teachers a class of children sang fairly from notes, and a body of students exhibited excellent voices and much spirit in the performance of what they knew. Their reading of a passage I wrote on the board proved, however, but indifferent.

Herr Greiff had kindly furnished me, on leaving Berlin, with a list of schools in Hanover, and an introduction to Schülinspector Rautenberg. From this gentleman I learned that in the elementary schools of Hanover there is no singing from notes. On his recommendation, however, I visited one (in Kobelingstrasse), and heard there a tune of 16 bars committed to memory, "by ear," in about an hour's time by the sixth (highest) class; and something after the same fashion achieved by another. A large number of the children in Hanoverian schools had, I was informed, "no ear."

In the Höhere Töchterschule, which I visited twice, two classes, of about 60 young ladies each, sang various corales and part-songs with which they were familiar, under the direction of their teacher, Professor H. Bunte, in excellent tune and with some taste, but in somewhat loose time. I had no opportunity of testing their powers of

reading. Little time is here given to, and I fear little concern is felt by, the authorities of this institution in the subject.

A class of young men whom I heard in the Realschule sang fairly well; and I was courteously admitted to the practice of a private Männerchor (chorus of male voices only) whom I heard perform a long and extremely difficult motet, under Herr Bunte's direction, with perfect intonation, much taste, and fine tone.

Why are the humbler classes in so many countries debarred the acquisition and exercise of this beautiful accomplishment, for which they have at least as much aptitude as their "betters," and a year's cost of the enjoyment of which would easily be paid for by a fortnight's abstinence from beer and bad company?

#### HOLLAND.

On my arrival at the Hague, on the 1st of July, Her Majesty's representative, the Hon. W. Stuart, gave me a letter of introduction to the Minister of Public Instruction, who at once put me in communication with Dr. G. F. Van Aken, Inspector of Schools for South Holland, in whose company I visited several schools in this delightful capital, and in other Dutch towns. In a public elementary school in the Hague, divided into seven classes, I found musical notation begun in the 3rd. Among others I heard a combined class of boys and girls, generally taught separately, but brought together once a week for practice. They not only sang what they knew, various songs in three parts, but one or two easy passages which I wrote on the board, readily and correctly; noting, before they began, two or three faults and omissions I had made purposely: *e.g.*, an imperfect bar, a wrong time signature, and the like. In teaching the 1st and 2nd classes by ear, I noted here, as afterwards in other Dutch schools, that the teacher *beat time*, and that consequently his pupils *kept it*; not, as in every other similar instance, shortening notes here, lengthening them there, and omitting rests altogether. I visited afterwards a second school of the same class, in which the *singing* was better than in the first. Not so the *reading*, for they failed in a passage I gave them, entirely. The teacher here had given disproportionate time to *effect*: the *pianos* and *fortes* were more numerous than there was any occasion for. The class, however, was a very young one. In these two schools *four* music lessons of *half-an-hour* each per week are given, an incomparably better distribution of time than the common one of *two lessons* of *an hour* each.

At Rotterdam, whither I was again accompanied by Dr. Van Aken, I fell in with one of a body, represented in every province of Holland, of *volunteer* inspectors or overseers of schools; gentlemen always of recognised character and position, who, without remuneration, make occasional "surprise visits" to the schools in their

neighbourhood, and report the results of them to the educational authorities. Their influence, both on the authorities and the schools is, I was assured, very great; their suggestions being received always with much consideration. The gentleman in question, Mr. A. M. de Cock, who received me also on a subsequent visit, accompanied us to a free school of boys and girls, who sang well what they knew, and read a passage new to them correctly and readily, beating time with much accuracy. The teacher, and also head master, was Mr. J. Van Eele. We afterwards visited a higher class of school, the musical instructor in which was also the head master, Mr. G. C. Bunk. Both these teachers were pupils in the Normal School of Mr. W. A. Heyblom, of whom I shall have to speak later. The music sung here was more difficult than that sung in the school I first visited. Two passages, involving some difficult intervals, syncopations, modulations, and the like, which I wrote on the board, they sang admirably. Mr. Bunk, like all good teachers, did not help his pupils over difficulties *by singing*; indeed, like Herr Schaublin (of Basle), he scarcely ever sang at all; but after a little explanation left them to make their way over them as they best could. I could not help mentally contrasting teaching like this, as quiet as it was effective, with the frightful exertions undergone by our own teachers of singing by ear, so injurious to, so destructive of, the voice, so exhaustive to the whole frame. A contrast equally strong is presented by the Dutch teachers, and some of our own pupil-teachers, especially in the mode of addressing and managing their classes; the one so self-possessed and so quiet, the other so excited and so uproarious. That these young persons often lose their voices before they are fairly formed is not in the least surprising.

On another day I visited the Quaackschule (a sort of Normal School) at Haarlem, where a lesson on the violin was given to about 20 youths, followed by one in harmony, and this again by some singing, which suffered much in effect from the absence of the boys in the school, then in vacation.

On my return to the Hague, accompanied by another volunteer inspector, Baron Van der Heim, I visited two schools at Schevinguen, a neighbouring watering place. In one of them, consisting almost entirely of sailor's children, I heard the lowest and the highest class. The former sang by ear, notation being begun only in the fourth class; the latter from notes. These read fairly, but both classes sank continually in the pitch, a consequence possibly of insufficient or innutritious food; for though patterns of cleanliness, good order, and intelligence, they were obviously children of very poor parents. From another school of a higher class, most of the children (boys and girls) were gone for the day; those who remained sang well in tune, and showed signs of, so far, good teaching.



At Rotterdam again, and again in company with Mr. de Cock, I visited the Normal School, the musical instructor in which is Mr. W. A. Heyblom, a professor of great and deserved reputation. I heard his three classes in succession. In the most advanced, various exercises in the professor's "method" were sung by the students, one at a time as well as together, in most instances well, and in some admirably. I wrote some very difficult passages on the board, which they sang at once, and faultlessly; and some faulty harmony progressions which they corrected with scarcely a moment's hesitation. They also named some combinations of two, three, and four sounds which I played on the pianoforte, and some modulations into the dominant, subdominant, relative minor, etc., of the key I started from. This proved to be altogether a model class. The two others were somewhat less advanced; but promised, under the same admirable instruction, eventually to equal them. Professor Heyblom is obviously a learned and accomplished musician, and a most skilful teacher.

[To be continued.]

## The Art of Playing on Instruments.

(Continued from page 135.)

AS the violin is a brilliant and powerful instrument in the solo, so the viola, or alto, seems destined to be heard in pieces of harmony, and as a part of the accompaniment. The quality of the tone of this instrument, which is plaintive and subdued, prevents it from being able to satisfy the ear for any considerable time. In the quartet, or in the symphony, it discourses well with the other instruments; but it becomes monotonous when heard alone. It is not surprising, therefore, that few solos have been composed for the alto, and that few violinists have thought of particularly cultivating this variety of the violin. Alexander Rolla, the leader of the orchestra in the Theatre de la Scala, at Milan, and M. Urhan, professor at Paris, are almost the only artists who have distinguished themselves on this instrument in modern times. The fingering and the management of the bow being the same for the alto as for the violin, every master of the latter may play on the former.

It is not so with the violincello, which is held between the legs of the artist, and which requires a peculiar fingering. The spreading of the fingers, to form the sounds, being always in proportion to the length of the strings, it is easy to see that it must be much

more considerable upon the violincello than upon the violin. It follows, therefore, that notes of the same denomination, affected by sharps, flats, or naturals, cannot be made with the same fingers, as is frequently practised upon the violin. Besides, the necessity of leaving the neck, in order to place the thumb upon the finger-board, when the performer wishes to reach the high sounds, bears no analogy to what is called *shifting* on the violin. These two instruments are also as different in regard to execution as they are in their size.

The violincello is susceptible of as much effect in solos as in the orchestra. Its tone is penetrating, and bears much analogy to the human voice. The natural province of this instrument in solos would seem to be to produce effects of melody. The greater number of violincellists, however, make their skill consist in playing difficult passages, because these difficulties procure them the applause of the public.

The first who introduced the violincello into the orchestra of the Opera, was a musician of the name of Battistini, of Florence, a short time before the death of Lulli. Before his day, the bass viol (which had seven strings) was alone used both for accompanying voices and for instrumental music. Franciscello, a Roman violincellist, was the first performer who made himself celebrated by the execution of solos. He lived about the year 1725. Two German virtuosos, Quanz and Benda, who heard him in Naples and Vienna, agree, in the eulogiums which they bestowed upon him, in placing him at the head of the most skilful artists of their time. Berthaud, who was born at Valenciennes, at the commencement of the seventeenth century, must be considered as the head of the French school of the violincello. Among his pupils we observe the brothers Janson, Duport the elder, and Louis Duport the younger, who, to this day, have never been surpassed in regard both to beauty of tone and dexterity of bow. In elegance of style, and skill in fingering, Lamarre appears to have been the most distinguished violincellist; but, unhappily, his playing was frequently deficient in volume and distinctness of tone, particularly upon the third and fourth strings. The French school of the present day contains several artists of much talent.

The German school is distinguished by some violincellists of great merit. The first, in the order of time, is Bernard Romberg, whose compositions have served as a model for the concertos of the greater number of his

successors. A style of great breadth and vigour was the distinguishing characteristic of his talent. Alter Romberg appeared Maximilian Bohrer, who has acquired a great reputation by his skill in mastering the greatest difficulties, the precision of his intonation, and the elegance of his playing. Without being so remarkable in point of execution, Dotzauer deserves to be mentioned for his compositions, which are in a very good style.

The English, who have had no violinists worthy of being mentioned, reckon among their musicians two virtuosos upon the violoncello. The one is Crossdill, who was distinguished by a broad and vigorous execution. The other is Lindley. A fine quality of tone, much dexterity of bow, and a great neatness of execution, have procured him deserved reputation; but unhappily, his playing was absolutely destitute of style, and his manner is vulgar.

The contrabasso, which is a gigantic instrument, supplied with four strings in Germany, and with only three in France, Italy, and England, is the basis of the orchestra. No other instrument can supply its place for strength and fulness of tone. The length of its strings is such, that the distance from one note to another is considerable, which obliges the performer, every moment, to change the position of his hand; so that rapid passages are very difficult of execution. It is rare that the performance on this instrument is satisfactory; for, among contrabassists, some confine themselves to playing the principal notes, neglecting those which seem to them to be less necessary, and others, more exact, produce but little sound in rapid passages. The concurrent action of the fingering and the management of the bow is very difficult to acquire. The contrabasso seems only intended to fill out, by its low sounds, the plan of an orchestra, yet in spite of its colossal dimensions, the roughness of its sounds, and the difficulties of a delicate performance, it has been played upon in a manner to create astonishment, at least, if not to charm the ear. Dragonetti, the first contrabasso of the Opera and the Philharmonic Concerts, in London, attained a degree of skill which surpasses imagination. Endowed by nature with strong musical feeling, Dragonetti possessed a certainty in time, and a delicacy of touch, which enabled him to control all the artists who surround him in an orchestra; but this is only a part of his merit. No one has carried to such an extent the art of executing difficult passages,

and of managing with dexterity the unwieldy bow of his instrument. What he has done is truly wonderful. Those who have attempted to imitate him have not even approached his talent, and have only produced feeble copies. *[To be continued.]*

## Frangipani Capoul's American Trip.

A PRETTY LITTLE LETTER FROM THE VOICELESS TENOR.

*(Written for the Paris Figaro.)*

YOU expressed a wish, my dear friend, to have a bird's-eye view of my last tour in America. I will not tell you of my feelings in crossing thither; they consisted in the frightful sufferings, and at the same time ridiculous state, of sea-sickness. Scarcely had we left the land when everyone knew everyone else, all least, by sight; they passed and re-passed each other, they nodded to each other, they chose their companions, and the grand promenade began. If time permitted they smiled on the mothers to walk with the daughters; if a cloud appeared they talked about the weather; if a sailing vessel displayed its white wings in the distance, all the field glasses were raised. Where is it going? whence came it?

In the morning a bell is rung; it is for the onion soup, the acid smell of which revives you; at ten o'clock it rings again for breakfast; at two in the afternoon it summons you to luncheon; at six its loud and joyful voice (of course only to those who are not groaning in their gloomy cabins) calls all the travellers who are not suffering to dinner. Nor is this all: there is still the tea bell; add to this the reiterated sound of the bell on board that the sailor on watch perverts into a perpetual carillon, night and day, and you will be able to judge for yourself of the effect.

At last we arrived at the end of our long voyage. It is the bay of New York, at once the most charming and the greatest possible. We came in sight of the quay where there was an enormous crowd of relations, friends, and mere spectators. A loud hurrah was heard, hats, handkerchiefs, sticks, and umbrellas were waved.

The vessel stopped, we disembarked, and some minutes after we were in the arms of our director, Maurice Grau, who pressed each of us affectionately to his heart, calling us "his dear artists."

"It is all right, is it not, my friends!" he said immediately, "we shall begin on the 13th with the 'Fille Angot.'"

"It is all right," I answered for my two comrades, not yet initiated into the mysteries of the English language.

And this first performance of "Angot" took place at New York with all the conditions of a certain success.

As for me I was already known and liked by the public at New York. The "Fille de Madame Angot" is rather an opera-comique than an operetta, and the rôle of *Ange Pitou* gave me no opportunity of really singing; so I would rather, for my first appearance, have *un clown*, as they say now.

For this reason, with the goodwill of my director, I placed a romance in the third act, which is the least important for the tenor. "Romance especially composed for M. Capoul by the author," the advertisements stated. I observed to Grau that Lecocq had never thought of me in this occurrence, and that it would be prudent, to avoid all protestation (which was not wanting) to make a different announcement. "What!" answered he, "romance composed by the author—of the romance!! how do you accent it?" "What can be said against it?" I asked.

Complete and easy success followed, and Lecocq has too much sense and talent to bear me any ill-will for having used the *prestige* of his name to facilitate my début, on the result of which rested to a great extent all the future of our tour.

After the "Fille Angot" which all New York came to applaud, the list of all the opera-bouffes followed: "La Grande Duchesse," "La Belle Hélène," "Les Brigands," "Giroflé Girofla," etc., which gave us a good month's work, in which our director reaped a superb harvest. Then followed the travelling—to Philadelphia, Boston, Cincinnati, St. Louis, Chicago, and all the large and small towns of the West.

The American railways bear no resemblance to our French ones; picture to yourself immense carriages, which one may enter and leave like a room; in which one may walk and eat, and finally sleep in a good bed. You will easily guess all that can take place under such a system of traveling.

What is made up in the way of marriages on the line is incalculable; but it is quite natural in a country where everything is done by steam.

The amount of work we got through in this tour of eight months is incredible. Singing every evening and twice on Saturdays! It is the custom in the United States to give two representations on that day, morning and evening. By way of rest our insatiable director advertised for Sunday a Grand Sacred Concert, with fragments of the "Grande Duchesse," "Belle Hélène," or the "Cloches de Corneville."

But in spite of everything, here I am back again, and in good health, with a little more money, which is not to be despised in these days.

I have returned then to the dear South. I do not intend to announce my final retirement, like

so many others, who reappear regularly from time to time; the demon of the stage will have only to tempt me. I rest calmly, ignorant of the future, and retire into my shell, from which I shall only come out every now and then to take the air of the boulevard in Paris, and to grasp the hands of all my friends.—*New York Music Trade Journal*.

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|-----|---|----------------|
| 14  | Make a joyful noise                     |                |
| 15  | Sing unto God                           |                |
| 20  | Blessed is he that considereth the poor |                |
| 24  | Now to him who can uphold us            |                |
| 31  | The earth is the Lord's                 |                |
| 71  | Hallelujah! the Lord reigneth           |                |
|     | { Blessed be the Lord                   |                |
| 75  | { Great and marvellous                  |                |
| 130 | God be merciful unto us and bless us    |                |
| 131 | Deus Misereatur                         |                |
| 138 | Give ear to my words                    |                |
| 24  | Come unto me all ye that labour         | American.      |
|     | { Walk about Zion                       | Bradbury.      |
| 39  | { He shall come down like rain          | Portugallo.    |
|     | { Blessed are those servants            | J. J. S. Bird. |
| 43  | { Enter not into judgment               | Do.            |
| 60  | But in the last days                    | Mason.         |
|     | { Great is the Lord                     | American.      |
| 64  | { Arise, O Lord, into thy rest          | Do.            |
| 69  | Awake, awake, put on thy strength       | Burgiss.       |
| 77  | Grant, we beseech thee, merciful Lord   | Callcott.      |
| 84  | { I will arise and go to my father      | Cecil.         |
|     | { Blessed are the people                | American.      |
| 86  | I was glad when they said unto me       | Callcott.      |
| 129 | Blessed are the poor in spirit          | Naumann.       |
| 136 | { O Lord, we praise thee                | Mozart.        |
|     | { The Lord's prayer                     | Dunman.        |
|     | { O praise the Lord                     | Weldon.        |
| 140 | { I will love thee, O Lord              | Hummel.        |

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**The Quaver,**

December 1st, 1880.

**Figures versus Sol-fa.**

**L**ITTLE points of difference between the movable *do*-ist and the disciple of the 1,2,3 method are so essentially a matter of nomenclature rather than principle, that it is almost unnecessary to discuss it at all. Nevertheless, as a correspondent has raised the question, and as, moreover, young teachers may wish to know the pros and cons of the matter, we shall now consider it. But first, a glance at the history of the sol-fa syllables themselves.

Subsequent to the first employment of the sol-fa syllables by Guido (for a brief account of which refer to the "Graduated Course," page 20), many other sets of syllables were proposed or actually used as improvements upon those of Guido. The expedient of identifying each sound of the scale with a given syllable having been once hit upon, no great amount of ingenuity was needed to devise other syllables which would serve the purpose just as well; and it is evidence of the good sense of the antique musical professors to find that, notwithstanding all attempted improvements, the original series held its place, only excepting the facts that *do* was substituted for *ut*, and a seventh syllable (*si*) was added. In this condition the venerable syllables were handed down, century after century, to our own times. The introduction of the fixed *do* principle into England about the year 1840, although it temporarily injured the movable *do*, kept the syllables intact: and here we will remark in passing that if the gentleman who

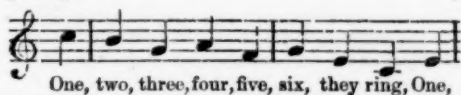
adapted the former system to English use had seen fit to employ the existing English nomenclature (C, D, E, etc.), instead of attempting to use the old sol-fa syllables on what to us was a new and antagonistic principle, the result would have been vastly more convenient for both methods. About the same time Miss Glover of Norwich employed successfully the letter-notation upon which Tonic Sol-fa is founded, and the exigencies of this notation demanding for the 7th sound a different initial from that of the 5th, *si* was altered to *ti*—an innovation accepted by Tonic Sol-fa, and by most of the movable *do* methods of more recent date. At present, notwithstanding numerous attempts to popularize the use of numerals, the movable *do* is more triumphant than ever, a vast proportion of our national musical tuition being accomplished by its aid. This fact points very strongly to the conclusion that there are sound reasons for preferring the sol-fa. We shall now proceed to consider some of these reasons, and may state that, so far from being prejudiced against the use of numerals, we learned sight-singing by their help, but, notwithstanding a natural bias in their favour, found it more expedient to adopt the sol-fa.

Practically, the sol-fa syllables are preferable to numerals for the following reasons—

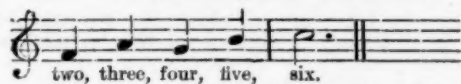
1st, because the numerals are used for a great variety of purposes, and if employed for that of sol-fa-ing, they are apt to cause confusion in the minds of pupils, and sometimes prove a positive hindrance. How frequently the inconvenience may arise, will appear to any one who will think of all the possible cases in which numerals may have to be employed. For example, we have heard a Teacher give such a direction as the following to his class: "The two twos in bar three of page two must," etc.—a mode of putting it which, if the pupil is at all hazy, is likely to cause utter bewilderment. In like manner, when we number the measures in the printed music, the different sets of numerals are a source of inconvenience. Again, when the chord-parser employed numerals to indicate tonality, we have often found him perplexing himself through using the thoroughbass figures as well; and we have even met with cases where the tonic numerals clashed with the "fingering" of the pianoforte text-book.



The foregoing are, however, mild phases of the malady: the case is very much worse when the numerals are vocalized in connection with sounds to whose tonality they do not correspond. This we have found occur when, as was customary in classes taught on the figure method, the pupil counted the time while he sang the notes; in which case the numerals were almost always at variance with their tonality. It is even worse when the words set to the music happen to consist of numerals, as in this passage:—



One, two, three, four, five, six, they ring, One,



two, three, four, five, six.

Here the tune and the numerals are in direct opposition, and to those who have learned to associate a given tonality with each numeral, the effort to sing such a passage is uncomfortable if the performer is experienced, downright difficult if he is only half-taught. Every teacher will admit that in order to get the greatest possible good out of our mnemonic—be it sol-fa syllable, or anything

else—it ought to be reserved specially for the purpose; for every time it is used otherwise than in its proper connection is just so much done in the way of *un-teaching* the pupil. For this reason alone, the sol-fa syllables are preferable; but there are other reasons, the consideration of which want of space compels us to postpone until next month.

**Peterhead.**—A second performance of "The Pilgrims of Ocean" was given by the Choir of the East Parish Church on Nov. 3rd, conducted as before by Mr. Johnston, assisted by Miss Johnston and Messrs. Cockburn as instrumentalists. A cantata "The Seasons" was also performed. The concert was attended by a large audience and was very successful: it was repeated at Boddam on Nov. 12th.

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By order,  
H. TRUEMAN WOOD, Secretary.

## The Human Vocal System.—(Continued from page 185.)

BY "VOX HUMANA."

## 3. Resounding Apparatus.

**B**Y Resounding Apparatus, we mean all those "cavities" which act as *reflectors, re-inforcers, resonators or resounders, quality-generators, and vowel-formers* of simple vibrative or sound waves initially generated in the larynx by the action of the breath on, and reaction of the breath by, the vocal cords.

In the Human Vocal System, we find a most wonderful and strikingly unique Resounding Apparatus consisting of *three resounders*—viz., the pharyngeal (throat) resounder, the nasal (nose) resounder, and the oral (mouth) resounder, which form strictly *Three Voice Cavities* capable of generating (by sympathetic vibration or reflection called Resonance) *three different tones, three different tone-qualities, and three different tone-powers.*

Hence we affirm that the Human Voice is *threefold* both in its organic and acoustic constitution, as it is finally produced by three different resonators, and is itself a combination of three different resonances. Orotund or perfect voice, however, can only be obtained by a balance and unity of these resounders, and consequently, of their resoundings. Because, if these three natural voice cavities are *unbalanced* (as they generally are by the careless and uncultivated speaker and singer) the resultant tone will necessarily be either a predominating guttural, nasal, or oral "twang"; but if they are adjusted and delicately *balanced* (as they invariably are by the careful speaker, and finely trained vocalist) they form practically one *Grand Voice Concavity*, each tone, tone-quality, and tone-power of which is literally *threefold and triune.* (See "Three Voice Cavities" and "Voice Triunity.")

We premise, therefore, that the human Resounding Apparatus is essentially and

practically a variable **THREEFOLD SOUNDING BOARD** by means of which the *substance* of tone already generated in the larynx can be

- 1st. Trebly resonated,
- 2nd. Trebly enriched in quality, and
- 3rd. Shaped into all possible "forms" and "sizes" from the *smallest oval to the largest circular*, as suggested to us by the various positions of the *lips of the mouth*—the index of vowel formation.

We shall, therefore, briefly consider,

- 1st. Tone Substance and Resonance,
- 2nd. Tone Quality, and
- 3rd. Tone Form and Size.

*1. Tone Substance and Resonance.* The physical constituents of a musical tone (*i.e.* literally of a sound produced by a *stretched string*) are evidently not simply air-particles in motion producing an air-wave, but air-particles in *regular vibrative motion* producing an harmonic vibrative wave. By vibrative wave is meant an air-wave all the particles or molecules of which swing to and fro, forward and backward, upward and downward, and causing by their inherent elasticity the alternate *compression and expansion* (technically called "condensation and rarefaction") of all surrounding air-particles in absolutely spherical form.

But vibrating air-waves generated by *simple vibrators* (such as the prongs of a tuning fork, the strings of a violin, the vocal cords of the human voice) may also be immediately afterwards re-vibrated, reflected, or reinforced by the sympathetic vibration of some other extraneous substance. Hence the sounding boards of stringed instruments. So is it also with the human voice, the sounds of which as primarily generated in the larynx by simply two

vibrators would be very meagre indeed were they not almost simultaneously reflected and reinforced by the cavities of the throat, nose, and mouth.

A good illustration of air-wave and vibrative-wave resonances of different forms and sizes may be obtained by consecutively putting the mouth cavity in the position for pronouncing the vowels *oo, oh, au, ah, ay, ee*, and then briefly breathing, and afterwards vibrating, each. Or, more precisely, if the syllables *oom, ohm, aum, ahm, am, em, eem*, be whispered, the result will be a breathed or simple air-wave Diatonic Scale in fixed pitch; but if these simple air-wave syllables be *vibrated*, taking care to commence the attack at the exact pitch of each vowel's breathed or whispered resonance, the result will be a vocalized Standard Diatonic Scale in absolute pitch, corresponding to DO, RE, MI, FA, SOL, LA, TI, about a semitone lower than the pitch of the common C tuning fork.

Again: the letter H is a pure air-wave, and when preceding or following any vowel it is literally that vowel's air-wave *unvibrated*. Or, in other words, every vowel consists of a certain sized air-wave vibrated, but if the air-wave of a vowel be commenced unvibrated the result will be a preceding H, and the point at which the vibration commences, the "attack" of the vowel; but if the air-wave of a vowel end unvibrated, the result will be a following H, and the point at which the vibration ceases, the "release" of the vowel. For example, the sound Ah (as heard in *Father*) is the largest possible *oval* form and size of a vibrative wave, and if preceded by an air-wave of its own form and size (*i.e.* itself unvibrated), it is our laughing *ha!* but if followed by an air-wave of its own form and size, it then becomes the German exclamation *Ach!* (alas! ah!). Again, the sound Au (as heard in *all*) is the largest possible *circular* form and size of a vibrative wave, and if preceded by an air-wave and followed by an l, it is the English word *Hall*, but if followed by an air-wave and preceded by an l, it is the Scotch word *Loch*. South Britons, therefore, need not find any difficulty in pronouncing the ch's of the Scotch and Germans (so erroneously called "guttural sounds") for these are only a strong English H *following* a vowel (as it used to do in former times) instead of preceding it. The Scotch "Loch," therefore, is the English "Hall" pronounced backwards, and the German "ach!" the English "ha!" reversed. By understanding this simple yet very important phonetic truth such names as Auchtermuchty (a town in Scotland, the pronunciation of which is considered by the

Scotch a veritable *Shibboleth* for South Britons, French, or Italians) becomes no longer a linguistic bugbear to the stranger, as it is simply the syllables *it, hum, ret, hau*, read backwards: thus, *auh, ter, muk, ti*.

It must be confessed, however, that mere *air-waves* (or H's) in both speech and song are very unmusical, and strictly speaking *barbarous*. The French and Italians have entirely discarded them. They write them by philological necessity but never pronounce them. And in this, we think, they are musically correct. The civilization of the human race, we doubt not, will gradually dispense with H's altogether. Because every musical sound is strictly a *vibrated air-wave* and in proportion to the regularity of its vibrations is the tone produced pleasing. Musical Tone Substance, therefore, consists of *regular air-vibrations*, and Resonance of regular air-vibrations *revibrated*.

*II. Tone Quality.* There are *seven* different attributes, characteristics, or mental effects which may be predicated of Tone Substance and Resonance, viz:—

1st. Quality, or that sensation which distinguishes the tone of one instrument from the tone of another, or the vowels of one voice from the same vowels of another, even when produced at the same pitch, and with the same force. It is physically caused by the peculiar *number, intensity, and order* of the *vibrating air-particles* of a sound-wave (called by Scientists the "upper partials," "overtones," or "harmonics" which more or less accompany the *fundamental vibration* of all tones), just as the quality of any visible substance depends upon the number, density, and arrangement of its constituent elements.

It is sometimes called "timbre" (from the French *timbrer*, to stamp—probably from the fact that quality is the "stamp" or "crest" of a tone by which it is known); also "Clangtint"—the anglicised form of the German *Klangfarbe*, *i.e.*, tone colour. We prefer our own word Quality to either, and think that "tone-colour" is more expressive of Key Relationship.

2nd. Pitch, or the sensation of relative height and depth of sound, physically caused according to the number of vibrating air-particles produced instantly.

3rd. Force, or loudness, or the sensation of degrees of intensity or power of sound, physically caused according to the *width of swing* of all the vibrating air-particles composing the vibrative wave.

4th. Form and Size, or the sensation of lesser and greater amplitude or volume of a sound-wave in addition to its force or loud-

ness, physically caused according to the different dimensions of the re-vibrated or resonated air-waves, as determined by the particular shapes of the re-vibrators or resonators.

5th. Duration, or the time during which an air-wave may be vibrated into sound, or re-vibrated into resonance.

6th. Tonality, or the sensation produced by tones in key relationship, or tones and intervals according to the degrees of the diatonic, chromatic, and enharmonic scales. It is something *added* to the substance, quality, and form of a tone (as colour is added to the substance, quality, and form of a piece of workmanship) whereby its power and beauty are enhanced. Tonality, therefore, may not inaptly be termed *tone colour*, as the seven tones of the Diatonic Scale are analogous both vibrationally and aesthetically to the seven colours of the Spectrum Analysis of light. For, as a ray of white light may be refracted by a prism into *seven different colours* (viz.—red, orange, yellow, green, blue, indigo, and violet), each of which is physically caused by a lesser or greater number of ethereal vibrations striking the optic nerve in an instant, so a sound may be intoned by an instrument in *seven different pitches* each of which is physically caused by a lesser or greater number of air-vibrations striking the auditory nerve in an instant. Light and sound, and “colours of light” and “pitches of sound” in key relationship, we consider, are strictly analogous.

7th. Tune, or the sensation caused by a complete melodious and harmonious *succession of notes and chords*. Tune stands to Tonality, as a Picture to its Colours. Tune, therefore, may be aptly called *tone-picture*. For, as all possible pictures are composed of seven colours and their modifications, so all possible tunes are composed of seven tones and their modifications.

III. *Tone Form and Size*. Upon the precise form and size of tone-substance and resonance, no less than upon its quality, depends its *beauty*. It is so with all nature. It is not enough that a substance be called “fine,” “delicate,” or “rich” in its tissue or texture, but it must have form and size, in order to completely satisfy the æsthetic conceptions of the mind. Any shape, however,

will not do. That certain outlines of colour and forms of resonance please the eye and ear before all others, must be accepted as an ultimate truth in Natural Philosophy. And in no region of fact do we find more striking illustrations of the law that “form as well as quality are necessary to beauty and pleasure,” than in the *tones of the human voice*.

Taking, then, the position of the lips of the mouth as an index of the Resounding Apparatus, we shall find that we have resonators *varying in contour from the largest oval to the smallest oval*, and from the *largest circular to the smallest circular* possible. There are at least Six Normal Resonances found in most languages which are essentially musical both in speech and song. They may be divided into two series of *one form and three sizes each*, viz.:—

1. The Oval Series—

1. Grand Oval Form (ah)
2. Medium Oval Form (ay)
3. Least Oval Form (ee)

2. The Circular Series—

1. Grand Circular Form (au)
2. Medium Circular Form (oh)
3. Least Circular Form (oo)

(see “Vowel Analysis.”)

We shall conclude by recapitulating the functions of the Three Voice Apparatuses of the Human Vocal System as follows, viz.:—

By the Air-Apparatus, simple flatus or *air-waves* are produced; by the Vibrative Apparatus, simple air-waves become *vibrative-waves*, or as perceived by the mind, *sound-waves*; and by the Resounding Apparatus, simple vibrative or sound-waves become threefold and triune *revibrated or resounded waves*, every “form and size” of which is a *vowel-wave*. Also,

As the first law of voice calisthenics is “Diaphragmal Respiration”—the only proper *action of the lungs*; the second law “Tension degree (interval) strokes, springs, and glides”—the only proper *action of the lips of the glottis*; so the third law is “Organic (consonant) and Acoustic (vowel) strokes, springs, and glides—the only proper *action of the oral cavity*. We shall also consider these in detail under the general heading of Voice Strokes, Springs, and Glides.

[To be continued.]

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## CORRESPONDENCE.

## SIGHT-SINGING METHODS.

Dear Sir,—Ever since I saw the Letter-note notation I have been pleased with it, because I see in it all I need for the reading of music from the staff notation, viz., the supplying by mnemonic syllables scale-tonality or key-relationship. Now it will be readily admitted by you, I am sure, that any syllables may be used for that purpose. What the learner has got to do is to associate the mental effect of all the intervals of the one natural scale of music with certain sounds and then practically apply them. All admit that the Staff Notation is quite adequate to indicate, 1st, by its lines and spaces, *absolute or fixed pitch*; 2nd, by its notes on them, *relative duration*; and 3rd, by the *equidistance* of its lines and spaces only *approximate tonality*. It is here where it is *deficient*, however much it may be redundant in other details. Now Absolute Tonality can be shown to the eye by lines and spaces at certain distances from each other, and indeed the Musical Scale in all its forms and modes is not fully understood until it is represented to the eye, as well as heard by the ear. But as a psychological truth, absolute tonality is only completely apprehended by the mind through the *medium of mnemonics*—whatever these may be—whether used *audibly or silently*. But why use the antique syllables, DO, RE, MI, FA, SOL, LA, SI (or TI), and then only for supplying tonality? Doubtless they are unique in their history, and have age and honour on their side—and you know, Mr. Editor, more of their history and practical utility than I do—but may I ask you if the figures 1, 2, 3, 4, 5, 6, 7, 1, applied to the staff (having been previously learned as interval reminders) would not be equally beautiful to the eye, and as pleasant to the ear, and as facile practically as any system of Do-ism? Letter-note notation would then become Figure-note notation, and why not? We have to translate sol-fa syllables into numbers when we wish to know the number of the scale interval—although that is undoubtedly an easy matter, but why not say 1, 3, 5, 1, at first, instead of DO, MI, SOL, DO? Is it because the figures are not so easily pronounced? I think they are, and also they contain more vocal sounds. From DO to DO there are only *four* different sounds, viz., O, E, A, and I (Italian pronunciation). From 1 to 1 there are *six* different sounds, and the beautiful diphthong I (five) besides. I, for one, can read music as well both audibly and silently by the figures, and I often think I hear instruments when played upon say the different figures as different intervals are being struck.

Just a word *en passant* about so-called Fixed Doism. Of all the scientific and musical absurdities I have ever heard, of this style of reading music is to me the greatest. It is so by its very

nature. What does it mean? Why it means that the Musical Scale or Ladder consists of steps, viz., 1, 2, 3, 4, 5, 6, 7, 1, but because this ladder—like all other ladders—is capable of being raised or lowered many varying degrees, therefore, for every degree removed from a given fixed position, each step must have a different name. This is just about as wise as it would be in our common Romanic spelling to write the word *Solfaism* at one time s, o, l, f, a, i, s, m, when pronounced at a given standard pitch, then o, l, f, a, i, s, m, s, next, l, f, a, i, s, m, s, o, etc., in order to represent the different pitches at which the word may be spoken. Such a method of teaching if once “fixed” could only become the *Horrible Decretum* of Vocal Music which all who do not subscribe to its absolute predestination should endeavour to render as musically heterodox as possible, and practically demonstrate by their vocal organs that such a decree (even though sanctioned by Government) exists nowhere in Nature or Art, save it be found in some obsolete or obsolescent manuscript. I am,

Yours respectfully,

ENQUIRER.

[Our esteemed correspondent will see that the prospect of obtaining, by the use of figures, something “as beautiful to the eye, as pleasant to the ear, and as facile practically as any system of do-ism” is scarcely sufficient inducement to a sol-faist to make the change suggested: unless the proposed alteration secures much greater beauty, pleasantness, and facility, the sol-faist will prefer to keep his DO on the move as heretofore. As, however, “Enquirer” has raised the question, we have much pleasure in giving our views upon the subject elsewhere (page 154). Our correspondent also attacks the fixed DO principle: our opinion on this head is already well-known to readers, but if any of our fixed DO friends choose to pen a reply we shall gladly find room for it. Ed.]

## REVIEWS.

*The Reformation, or Life work of Martin Luther, a Service of Song. Music by George Shinn, Mus. Bac., Cantab. Words by James Shepherd. London: Sunday School Union, and Houghton & Co.*

The “Service of Song,” which, as our readers are aware, is a composition or compilation, like a cantata illustrating a given subject, and capable of performance by inexperienced singers, has now become a recognised item in musical literature, and many of these arrangements have proved very acceptable and useful. Sometimes the work is of a devotional nature, but more frequently the subject chosen is some scripture biography: and the music bears to the reading an analogy similar to that which the pictorial illustrations hold to the printed narrative or description. The idea is

good and legitimate, and can of course be extended *ad lib.*

The present little work is a new departure in the line of Services of Song, the subject being "The Reformation," with Luther as a hero, and the principal incidents in his life being narrated—a topic possessing interest to every sect of Protestant Christendom.

The music is almost wholly original, the only exceptions being a chorale or two of Luther's composition, and, like everything else of Mr. Shinn's that we have seen, is praiseworthy: from a popular point of view also, it is well adapted for the intended purpose, being tuneful and generally well within the power of the amateur choir. Some of the pieces which assume the form of hymn tunes deserve a place in the music of

the sanctuary; others are cast in a larger mould; and the whole are worthy of recommendation.

The words, well written, are from the pen of Mr. James Shepherd, who, we assume, is a warm admirer of Handel, for his language occasionally is very Handelian, or at all events Macabaeus-like: as in these passages:—

"O Luther, God hath need of thee,  
A noble cause demands thy zeal."

and,

"Raise us up a saviour,  
A leader bold and brave."

We hope the little work will receive from our musical juniors the support it so well deserves, containing as it does an instructive epitome of historical events combined with really good music.

**THE CHORAL PRIMER**, a course of elementary training on the Letter-note method. This new work contains copious illustrations of all the most usual intervals, rhythms, and changes of key: it gives, more concisely than the other Letter-note works, the rudiments of music, but the subject of *tonality* or "mental effect" is more fully treated. 48 pages, in wrapper or in penny numbers price sixpence.

"The system described as the *letter-note method* is clearly explained in the *Choral Primer*, which also contains capital exercises on *time, intervals*, and the various major and minor keys."—*Musical Standard*.

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Entrance Fee, 1s. Correction of Exercises, per set, 1s.

Each set of exercises to be forwarded to the Secretary for correction, monthly or otherwise, enclosing the fee for correction, and a stamped addressed envelope or post wrapper for reply. Each exercise should be marked with the number of the theme or problem to which it corresponds, and have abundant margin left for corrections and remarks. The exercises may be written either in Letter-note or in the ordinary notation.

Students forming themselves into clubs or choirs, as suggested in the introductory paragraph of "First Steps," may, if they choose, send in periodically only a single set of exercises worked out jointly.

Members requiring further information upon points respecting which they are in doubt, are requested to write each query legibly, leaving space for reply, and enclosing a stamped addressed envelope.

Exercises for correction, and all communications respecting the class, to be addressed:—

The Secretary of The Quaver Composition Classes, 47, Lismore Road London, N.W.

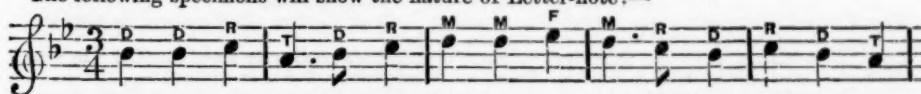
## THE LETTER-NOTE METHOD.



**LETTER-NOTE** appends to the ordinary staff notation the sol-fa initials, on a principle identical with that adopted in former years by Waite's figure method, and at the present time by the Tonic Sol-fa and Chev  methods. Experience has shown that as sight-singing pupils have to undergo two distinct processes—1st, that of cultivating the faculty of tune, and training the ear to recognise the tonality of the sounds; and 2nd, of acquiring a practical acquaintance with the symbols and characters used in musical notation—it is expedient to give the learner some educational aid in acquiring the former while the latter is being studied. Accordingly most of the methods in use at the present time either discard the staff altogether, or else add thereto during the earlier stages certain contrivances for the help of the pupil; the latter is the plan adopted and advocated by Letter-note.

The advantages claimed for Letter-note are, that the power of reading music thus printed is acquired by young pupils quite as easily as either of the new notations; and, once this degree of proficiency is attained, a very slight effort is needed in order to dispense with the aid of the sol-fa initials—so slight, in fact, that young persons often accomplish it of their own accord, without help from their teacher. Further, the notation learned first is that which is likely to remain most familiar and easy, simply because it is learned first; and Letter-note secures the advantage that the student uses the staff-notation from the very commencement of his reading lessons.

The following specimens will show the nature of Letter-note:—



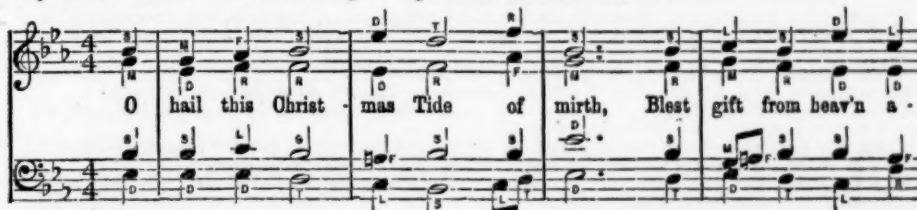
God save our gra-cious Queen, Long live our no-ble Queen, God save the



Queen. Send her vic-to-ri-ous, Hap-py and glo-ri-ous,

The above are the modes of printing adopted at the commencement, at which stage the pupil needs bold and legible symbols and initial letters.

After progress has been made, when the reader is able to depend more upon the notes and uses the letter only when he is in doubt, it is found possible to reduce the size of type, and also to print the music in condensed score, without inconvenience through the multiplicity of signs—an arrangement which renders Letter-note music "as cheap as the cheapest, and as easy as the easiest." The following is a specimen of condensed score:—



These advantages, together with a very careful graduation of the lessons, will, it is hoped, render the elementary text-books useful to all engaged in the work of music-teaching. At present these training-books are well and favourably known in many of the better class seminaries of the Metropolis; the method is also extensively used in evening classes at Birmingham and other large towns.

For the guidance of teachers in making their selections, it is expedient to explain that Letter-note works adopt two distinct methods of teaching, and may be classified thus:—

The Letter-note Singing Method and Choral Guide

The Junior Course

The Choral Primer

The Penny Educators

The Graduated Course and Pupil's Handbook

The Elementary Singing Master and Elementary Singing School

In these works every note throughout carries its sol-fa initial, and they can be used by the very youngest pupil.

The Sol-fa initials are here gradually withdrawn, and these books can be used to best advantage by senior scholars or adults.



Sweet 'tis to sing when hearts are glad, Song is the voice of glad-ness.

## MUSICAL PUBLICATIONS AND TEACHING APPARATUS

CONNECTED WITH

# The Letter-note Singing Method.

**A Graduated Course of Elementary Instruction in Singing**, by David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

**The Pupil's Handbook**. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

**The Letter-note Singing Method**, Elementary Division. A course of elementary instruction in singing, by David Colville: in this course the notes are lettered throughout. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

**The Choral Guide**. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

**The Junior Course**. A course of elementary practice in singing, by David Colville. Arranged for two trebles with *ad lib.* bass, and suitable for schools or junior classes. In penny numbers.

**The Choral Primer**. A course of elementary training by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

**The Elementary Singing Master**. A course of elementary training by David Colville. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

**The Elementary Singing School**. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

**Penny Educators**, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject: they may be used to supplement the larger works, or will themselves provide outline Courses of Instruction. The following are already published: Choral Harmony No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and 114, Modulation. Other numbers are in preparation.

**Fourteen Glees for Men's Voices**. In wrapper, price 4d.

**The Choral School**. In fourpenny parts, each containing five or six numbers of Choral Harmony, classified according to the order of their difficulty. INTERMEDIATE, Parts IV., V., XIII. and XIV.; ADVANCED, Parts VI., VIII., XVI., XVII. and XIX.; UPPER, Parts XI., XII., XV., XVIII. and XX.

**First Steps in Musical Composition**. Now appearing in THE QUAVER.

**Twelve Reasons for Learning to Sing at Sight**. A leaflet for gratuitous distribution, price 6d. per hundred, or 1d. per dozen.

**Pupil's Certificates of Proficiency**. All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus: blank certificates, 10s. per dozen, post free. Choral Harmony No. 163 contains the Examination Paper for the Elementary Certificate.

**Charts and Diagrams**. Printed on cardboard, one penny each: 1, The Scale, with the tonality of the sounds; 2, Time Table and Time Names; 3, Modulation Table; 4, The Minor Mode, with the tonality of the sounds.

**Wall Sheets**, containing a diagram of the Scale. In preparation.

**Intonators**, 3s. 6d. and upwards. A musical instrument, and pattern of tune for teacher or pupil.

**The Transposition Index**. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

**Training Books** for use in connection with any method of instruction. Colville's "Elementary Course," price in cloth, 1s. 3d.; in wrapper, two parts 4d. each. "Elementary Practice," same prices.

**The Quaver**, with which is published CHORAL HARMONY, a monthly musical journal, price one penny, including from four to eight pages of part-music.

**Choral Harmony**, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in letter-note or in ordinary notation. Lists of contents on application.

**Choral Harmony in Shilling Parts**. Part I. contains Nos. 1 to 16; Part II., Nos. 17 to 34; Part III., Nos. 35 to 50.

**Choral Harmony in Volumes**. Vol. I., containing Nos. 1 to 50, and Vol. II., containing Nos. 51 to 100, bound in cloth, price 4s. each.

**The Letter-note Vocalist**. Full music size, price 3d. per number, containing Songs, Duets, Trios, etc., printed in letter-note.

**Easy Cantatas, etc.** Dawn of Spring, price 4d.; Advent of Flora, 6d.; Harvest Home, 6d.; Pilgrims of Ocean (printed in letter-note), 4d.

**The Treasury Hymnal**. Sacred Songs arranged for four voices with accompaniment, and printed in letter-note. Bound in cloth, price 3s. 6d., also in penny numbers.

**The Children's Harmonist**. Sacred and secular Songs, arranged for treble and alto with *ad lib.* bass. Printed in letter-note. Bound in cloth, 1s. 6d., also in penny numbers.

**Locke's "Macbeth" Music**. All the choruses usually performed, in vocal score, price one penny, in Choral Harmony No. 52.

**For Christmas and New Year**. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.





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